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I ON METAPHORS, AROUSINGS, AND IMAGINATIONS
USED IN CHINESE ANCIENT POETRY

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The terms 比 and 興 first appeared in the preface to Mao's Commentary on The Book of Poms (毛詩序). By 比 was meant metaphor, by 興 was meant arousing. But scholars of later generations often mistook them for allegory. This paper shows that, in fact, 比 meant to express one's ideas and feelings by means of metaphor, and 興 meant to open a discourse aroused by another situation. They were two ways of expression used in poetry.

Moreover, in poetry there can often be found imaginations, some of which represent the workings of the poet's own mind, while others are borrowed from mythology. Imaginations need not be facts; they are sometimes fictitious.

Through an analysis of the usage and function of metaphors and arousings which appeared in ancient Chinese poetry, this paper attempts to explain how our ancient poets described their state of mind under the stimulus of external reality. External reality is the foundation upon which metaphors, arousings, and imaginations are

created. It would be misleading to assume that poets can draw up their mental outline divorced from images of reality.

II ON THE PROPOSITION: "POEMS IN THE FIVE-SYLLABLE METRE (五言詩) ORIGINATED FROM WOMEN'S LITERATURE"

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In early Han, the author notes that there are five poems whose metre is based on the five syllable line (五言詩), i.e. ① "The Song of C'hi Fu-jen" (戚夫人歌), ② "The Song of Li Yen-nien" (李延年歌), ③ "The Resentful Poem of Pan Chieh-yü" (班婕妤怨歌), ④ "The Song of Yü Chi" (虞姬歌) and ⑤ "The Song of Yin Shang" (尹賞歌). At least three of these five poems were written by women, and all five poems deal with the life of women in this period. Many poems in the famous "Ku-shih Shih-chiu-shou" (古詩十九首) and "Yü-t'ai Hsin-yung" (玉臺新詠) likewise are the work of female poets or take women's life as their theme. Some of these poems were written by women and perhaps revised by male literate. Thus, the statement that "Poems In The Five-syllable Metre Originated From Women's Literature" appears to have considerable support.

Moreover, some of the poems in the five-syllable metre included in the "Wen Hsüan" (文選) and "Yü-t'ai Hsin-yung" (玉臺新詠) take the form of narratives, which is an important characteristic of the style of folk songs in Chinese literature. The narrative style had a great influence on the later poems, both in the five-syllable metre such as "Yü-lin Lang" (羽林郎) by Hsin Yen-nien (辛延年) and the anonymous "Mo-shang Sang" (陌上桑) and "K'ung-chüeh Tung-nan Fei" (孔雀東南飛), and in the seven-syllable metre, such as "Lien-ch'ang Kung T'zu" (連昌宮詞), "Ch'ang-hen Ko" (長恨歌), "P'i-p'a Hsing" (琵琶行), "Chin Fu Yin" (秦婦吟), and "Yüan-yüan C'hü" (圓圓曲).

III THE WORLD OF “KAN YŪ” (感遇) POEMS

BY CH'ËN TZU-ANG (陳子昂)

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The thirty-eight poems entitled “Kan yŭ”, by Ch'ên Tzu-ang, can be seen as a medium through which the poet expressed his unique view of the world.

In his view this phenomenal world is under the sway of an invisible Heaven (天道), which is beyond human understanding. This Heaven is merciless and cruel toward man, as human history well illustrates. The fact that no dynasty had been able to retain political power indefinitely is perhaps the most telling example, for Ch'ên, of man's vulnerability. Controlled by Heaven, everything is in the vortex of vicissitudes. In the long run all the efforts of man in such a world are in vain.

We may ask what circumstances in the poet's life brought him to such despondent conclusions. He was an able government official, and honestly fulfilled his duties as such. But the result of his efforts did not satisfy him, and in fact brought him only disappointment. His disappointment was all the deeper because his ambitions were quite lofty. Filled with doubts, he searched relentlessly for truth beyond the phenomenal world, and it was through this that he discovered the above-mentioned Heaven.

It can perhaps be said that his poetry represents an admission of his own defeat in resisting the forces of Heaven, and also an expression of his doubt and despair over the limitations imposed on man's earthly existence.

IV LIU TSUNG-YÜAN'S VIEW OF LITERATURE :
ITS RELATION TO LU CH'UN'S
NEO-CH'UN-CH'IU STUDYT

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Liu Tsung-yüan 柳宗元, a literary figure of the mid-T'ang 中唐 is known for his advocacy of the revival of the classic style. In fact, the literary movement he advanced was not merely concerned with style, but it involved the revolutionizing of the subject matter itself, for he believed that letters should illuminate the moral path. This idea seems to have been greatly influenced by the new methodology of Confucianism furthered at the time, especially by the Neo-Ch'un-ch'iu 春秋 studies of Lu Ch'un 陸淳 and his followers.

In this paper, I make a brief survey of the circumstances in which Liu Tsung-yüan came to establish his view of "illuminating" literature (明道文學), as well as his relationships with Lu Ch'un and his favorite pupil Lü Wên 呂溫, and review the works of Liu Tsung-yüan in the light of their ideological implications. When we examine the content of Liu Tsung-yüan's writings from this viewpoint, we can detect certain ideological priorities in common with Lu Ch'un. First, Liu Tsung-yüan tries to restore the five classics, fallen a prey to literary and historical research, to a more prominent position in the studies of Confucian scholars. Second, he makes a sharp distinction between the five canons and other secondary books (called Chuan 傳), and criticizes the latter. Third, he places Confucius directly in the line of descent from Yao 堯 and Shun 舜, and seeks the political idea shared by these saints. These aspects prove that the essential ideas of Liu Tsung-yüan's literary movement are consistent with those of Lu Ch'un's Neo-Ch'un-ch'iu study. Liu Tsung-yüan's works should be reinterpreted in terms of his political ideology.

V CH'Ü CH'IU-PAI (瞿秋白) AND THE EARLY CHINESE LEFT WING WRITERS' LEAGUE

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The founding of the Chinese Left Wing Writers' League was an epoch-making event in modern Chinese literary history. At first, although it had many members, it did not bear much fruit in terms of either creative or theoretical works. This was due to The Controversy on the Revolutionary Literature (革命文學論爭) and a preoccupation with political problems.

In 1931. 11, The Left Wing Writers' League passed the resolution known as *The New Task of the Chinese Proletarian Revolutionary Literature* (中國普羅革命文學的新的任務). According to Mao Tun (茅盾), this changed the course of The League. Many advances were subsequently made in both creative writing and literary theory, and among these Ch'ü Ch'iu-pai's contributions are particularly noteworthy.

Ch'ü Ch'iu-pai's contribution lay chiefly in his formulation of a theory of literature—the theory of realism. Through the criticism of Nationalistic Literature, he dealt with the relation of politics and literature from the viewpoint of realism. In his treatise, *The Real Problem of the Proletarian Masses Literature* (普羅大眾文藝的現實問題), he developed his own literary theory. He asserted that literature should not obey politics blindly, and propounded realism and method of creation. The Task of the Chinese Proletarian Revolutionary Literature drew its theoretical basis from this treatise. In addition, he published some magazines, edited others, and engaged in fruitful discussions with Lu Hsün (魯迅) and Mao Tun.

Through this the League became the league for literature in fact as well as in name.

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